

Contemporary American Sculpture Selection 2

Selections from the collection assembled by
THE HOWARD AND JEAN LIPMAN FOUNDATION and the WHITNEY MUSEUM OF AMERICAN ART



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Note Dimensions are in inches, height preceding other dimensions. Biographies of the artists are at the end of this catalogue. When the Whitney Museum is listed under "collections," this indicates that the artist was already represented in the Museum Collection before the acquisition of the Lipman Collection.



Peter Agostini. *The Clothesline*. 1960.
Bronze. 63 x 63 x 25.

Richard Artschwager. *Description of Table*. 1964.
Formica. 26¼ x 32 x 32.



George Baker, *Dome*—632. 1963.
Bronze. 14¾ x 13½ x 11¼.

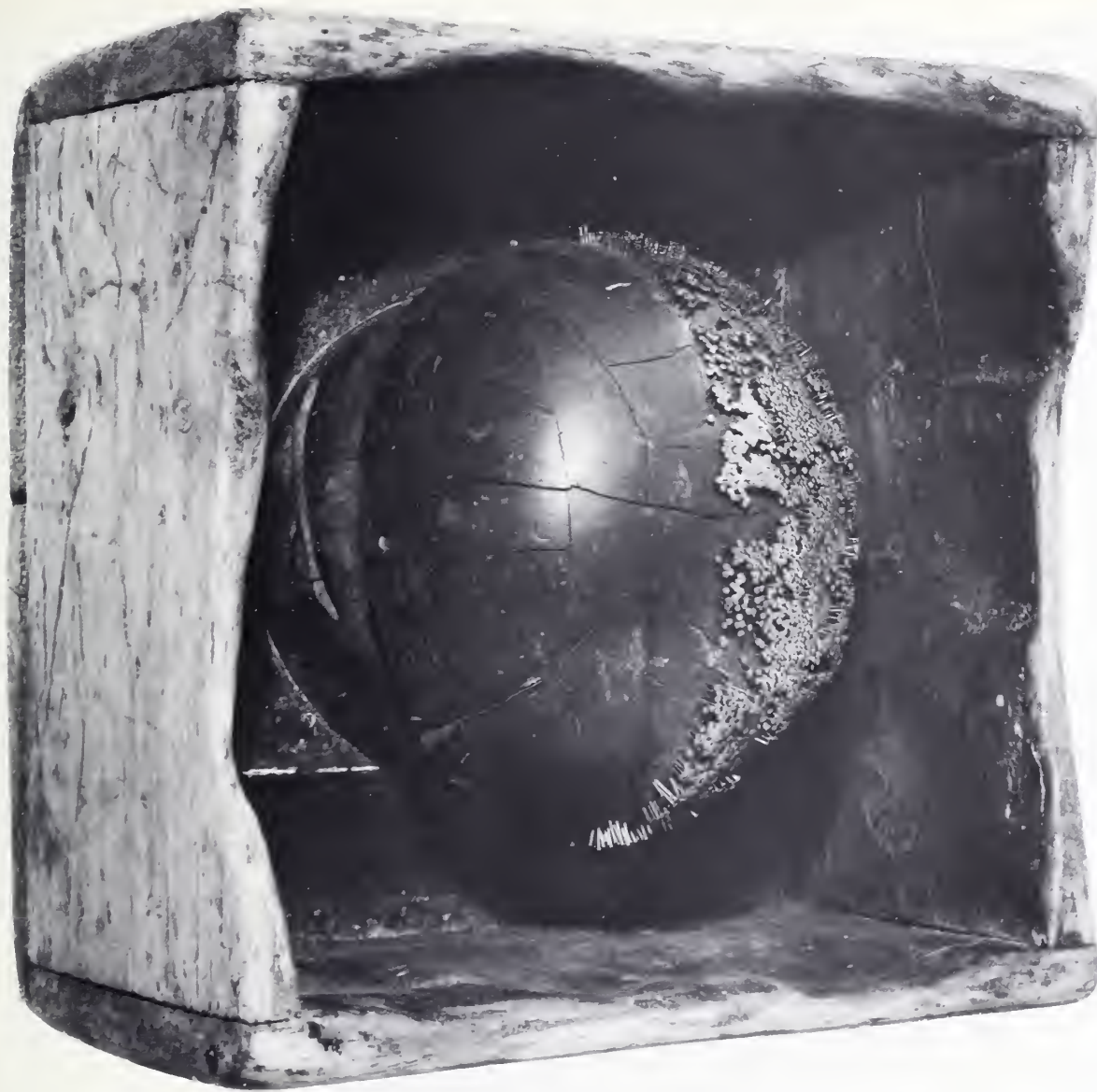




Jerrold Ballaine. *H. & Hardart, Number 2*. 1968.
Plastic. 46 x 46 x 8.

Anthony Berlant. *Happy Apple House*. 1967.
Painted tin, wood. 15½ x 10¾ x 14¾.



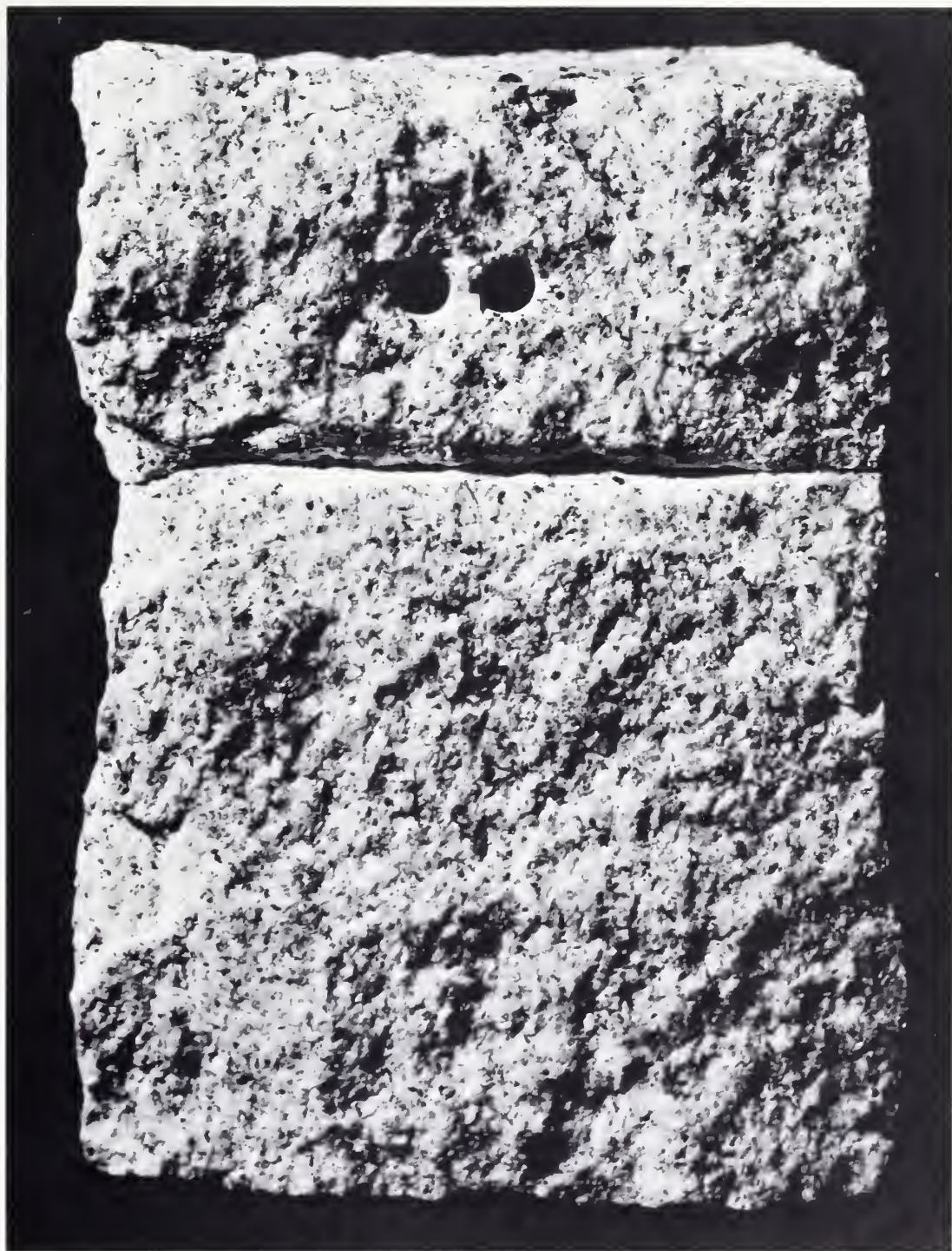


Varujan Boghosian. *Night and Day (Orpheus and Pluto)*. 1963.
Wood, steel. 12 x 12 x 7¼.



Roger Bolomey. *Hoboken Number 7*. 1963.
Polyurethane, wood. 62½ x 47 x 9.

James Byars. *Untitled*. 1960.
Granite. $9\frac{1}{8}$ x $6\frac{1}{2}$ x 6.





Tony DeLap. *Mud Hut*. 1964.
Glass, plexiglas, stainless steel, paint. 15 x 15 x 4.

John Chamberlain. *Untitled* 1963.
Steel. 31 x 37½ x 28.



Walter de Maria. *Blue Glass for Cornell*. 1966.
Glass, steel. $15\frac{3}{4} \times 10\frac{3}{4} \times 7\frac{1}{2}$.





Robert Engman. *Construction* 1960.
Muntz metal. 18½ x 24 x 31½.

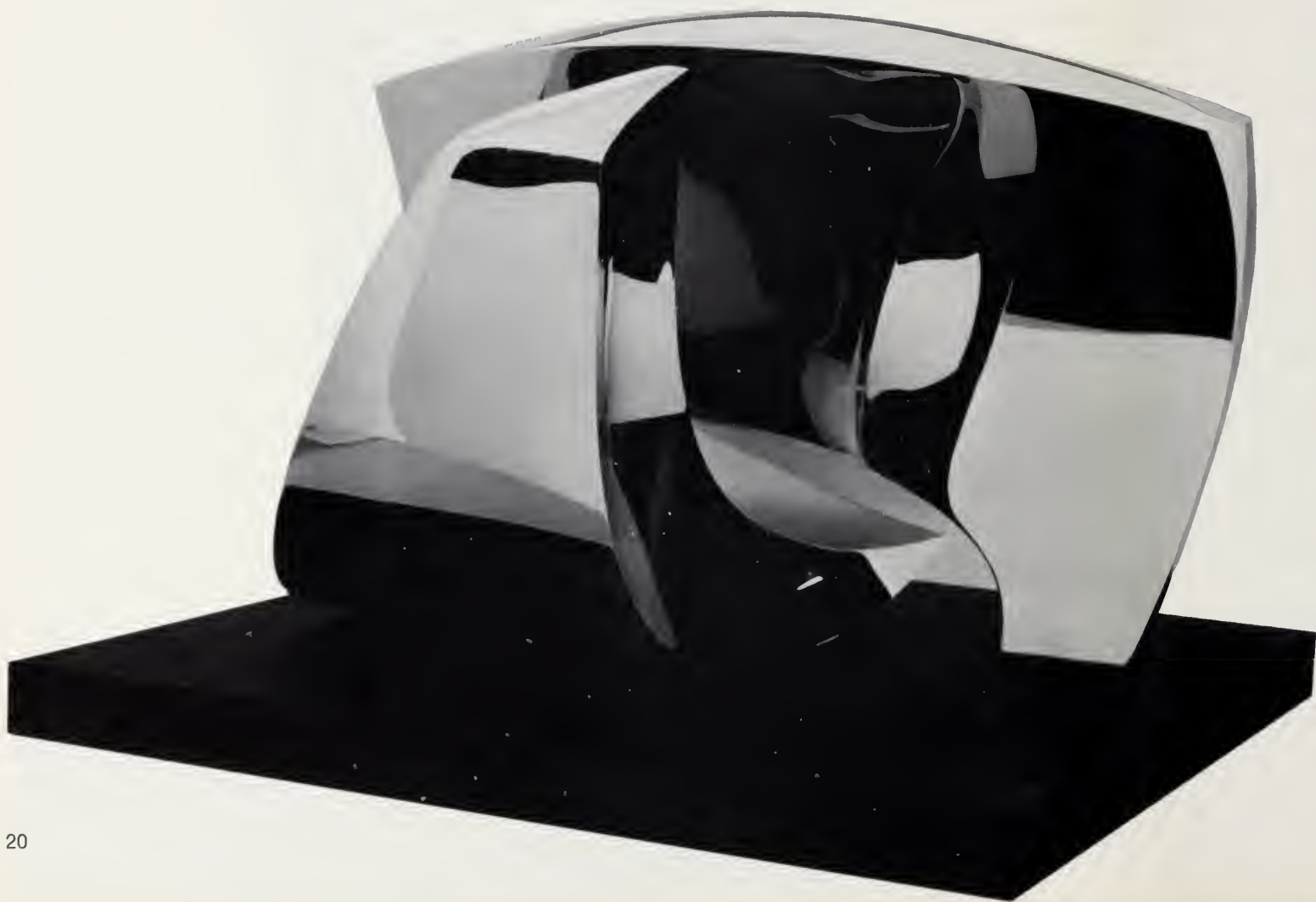
Dan Flavin, *Untitled*. 1966.
Fluorescent tube, metal, electric circuitry. 96 x 14 x 3.





Nancy Grossman. *Head*. 1968.
Leather, wood, epoxy paint. $16\frac{1}{4} \times 6\frac{1}{2} \times 8\frac{1}{2}$.

Roy Gussow. *Two Forms* 9-12-66. 1966.
Steel. 15 x 19½ x 16¾.





Edward Higgins. *Manifold Number 2*. 1960.
Steel, plaster. 34½ x 15½ x 24.



Robert Indiana. *Love*. 1968.
Aluminum. 12 x 12 x 6.

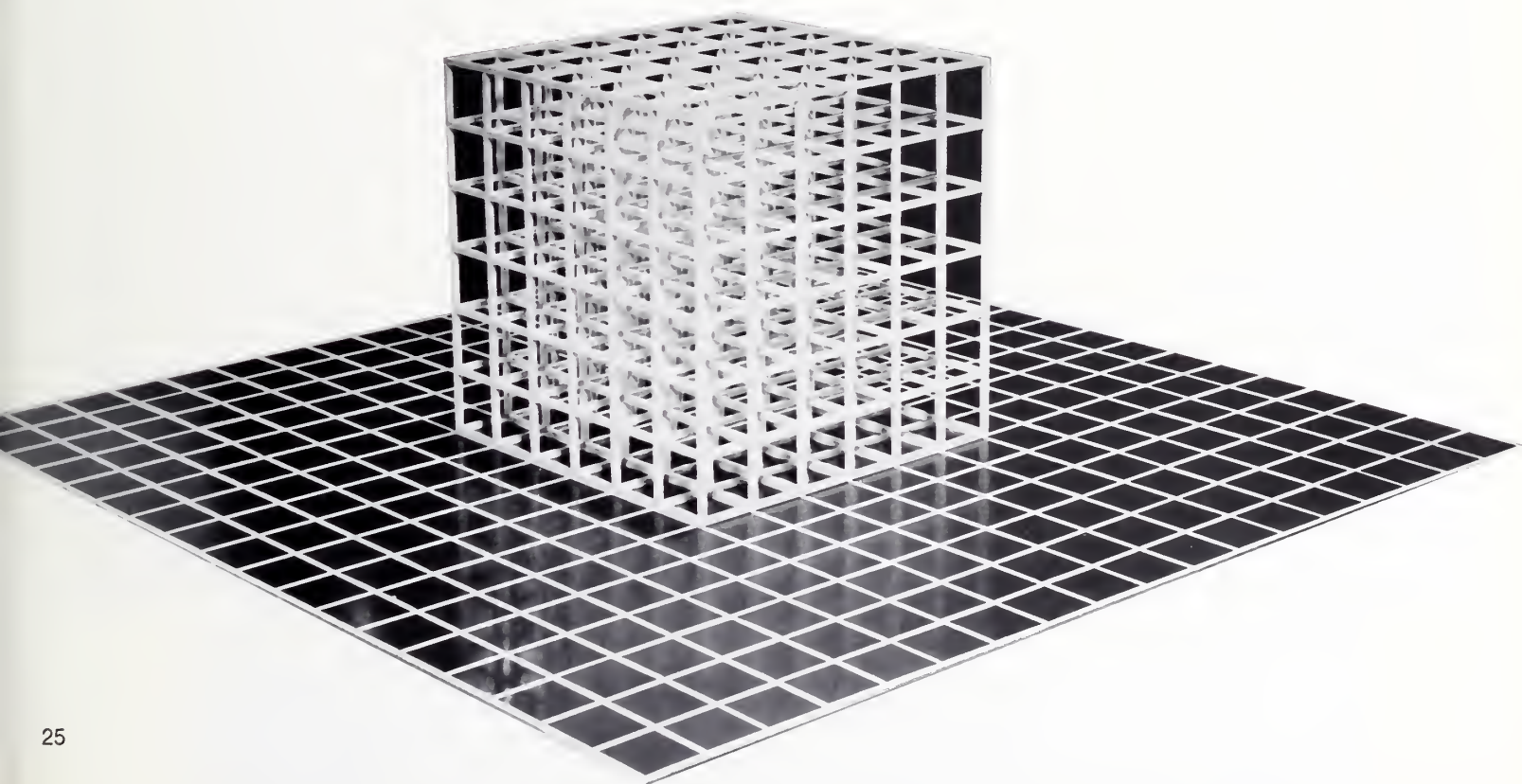
Joseph Konzal. *Gladiator*. 1965.
Painted steel. 34¾ x 26½ x 14.



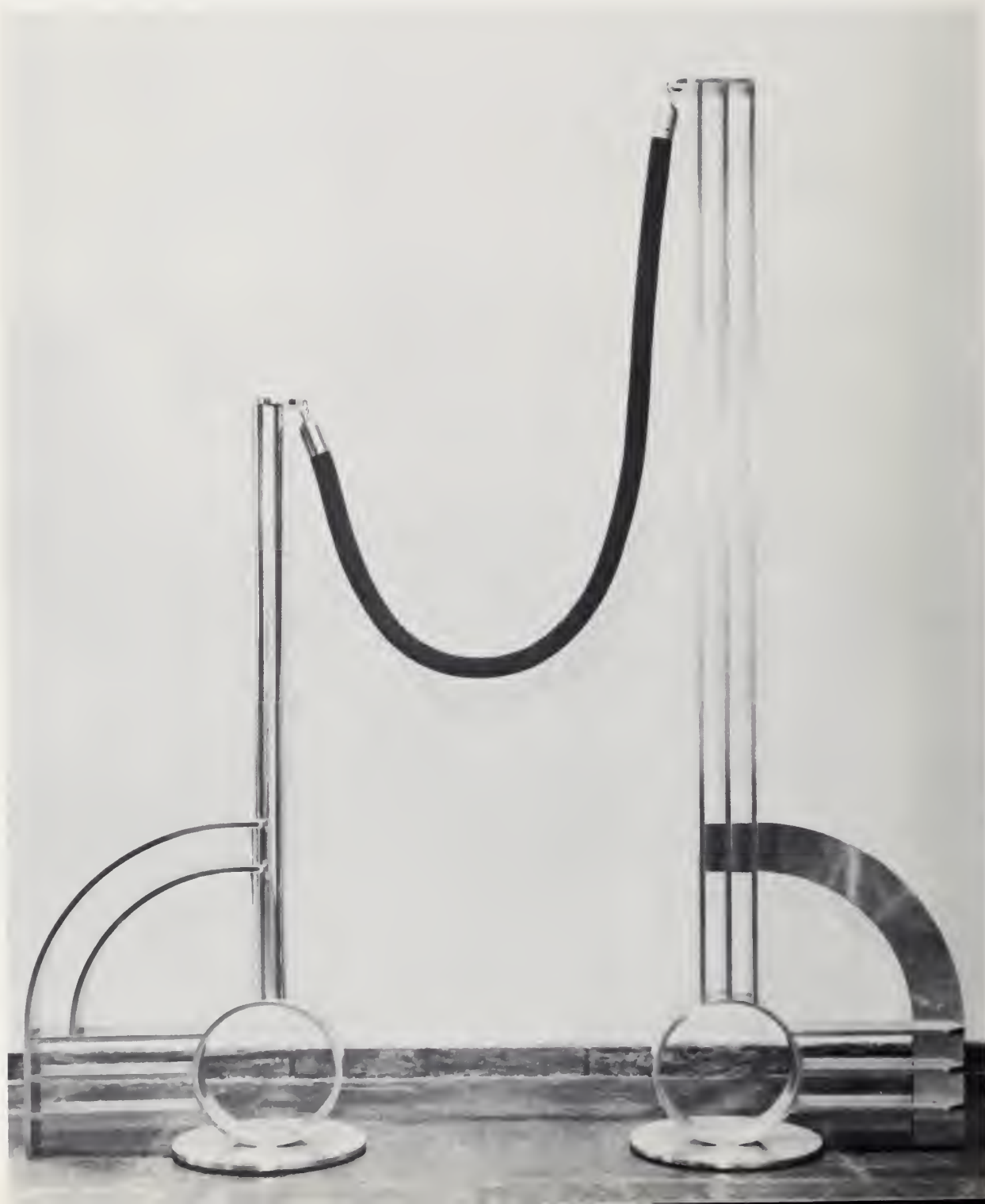


Les Levine. *Star Machine*. 1966.
Acrylic plastic, galvanized steel. 84½ x 120 x 87.

Sol LeWitt. *Untitled Cube (6)*. 1968.
Painted metal. 15¼ x 15¼ x 15¼.



Roy Lichtenstein. *Modern Sculpture with Velvet Rope*. 1968.
Brass, velvet rope. 2 parts, 83¼ x 26 x 15 and 59 x 26 x 15.

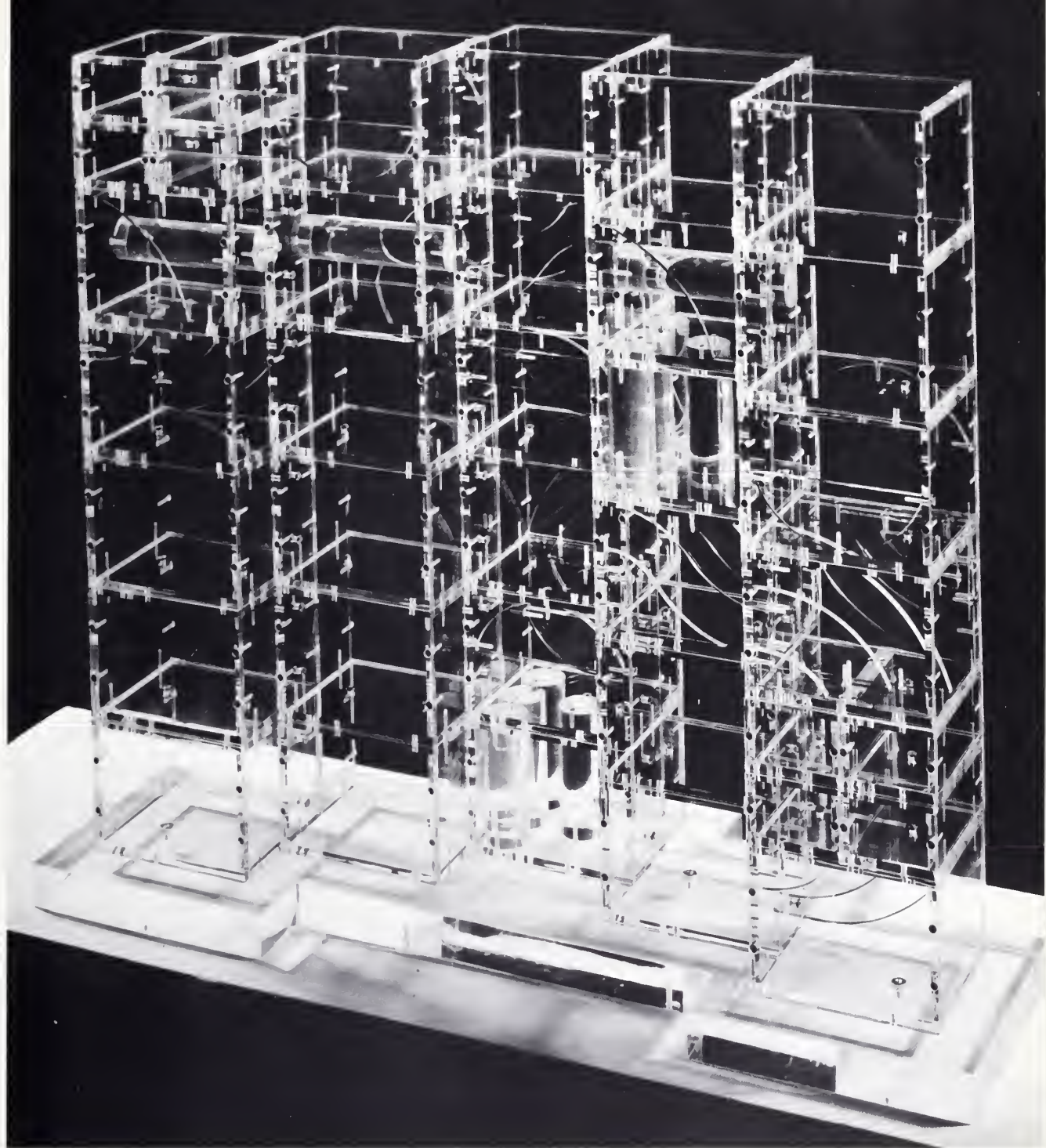




Robert Morris. *Untitled*. 1966.
Reinforced fiberglass, polyester resin. 36 x 48 x 90.

Robert Morris. *Felt*. 1967-68.
Felt. Variable dimensions.

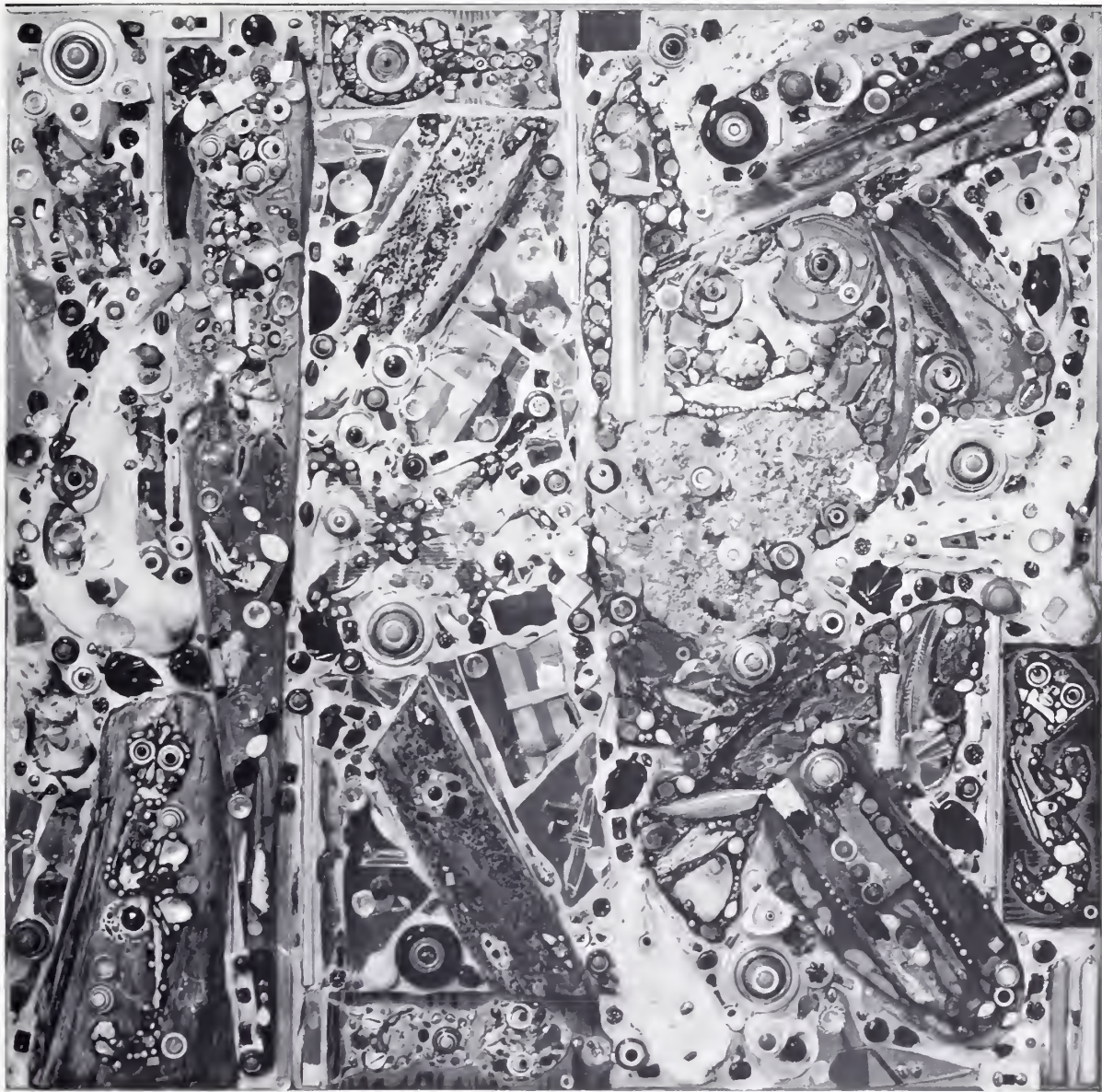




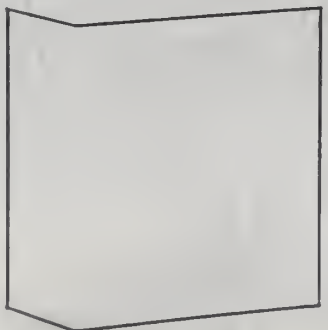
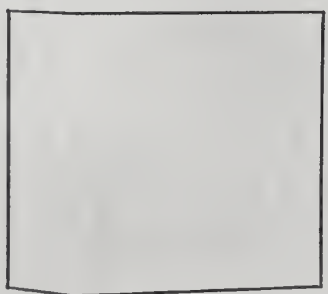
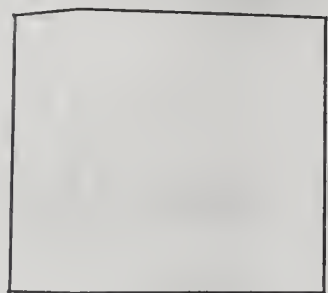
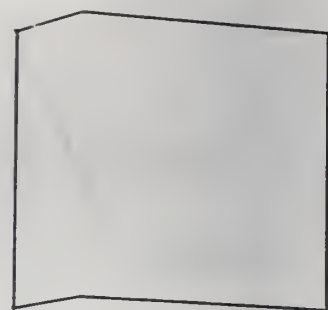
Louise Nevelson. *Transparent Sculpture VI*. 1968.
Plexiglas. 19 x 20 x 8.



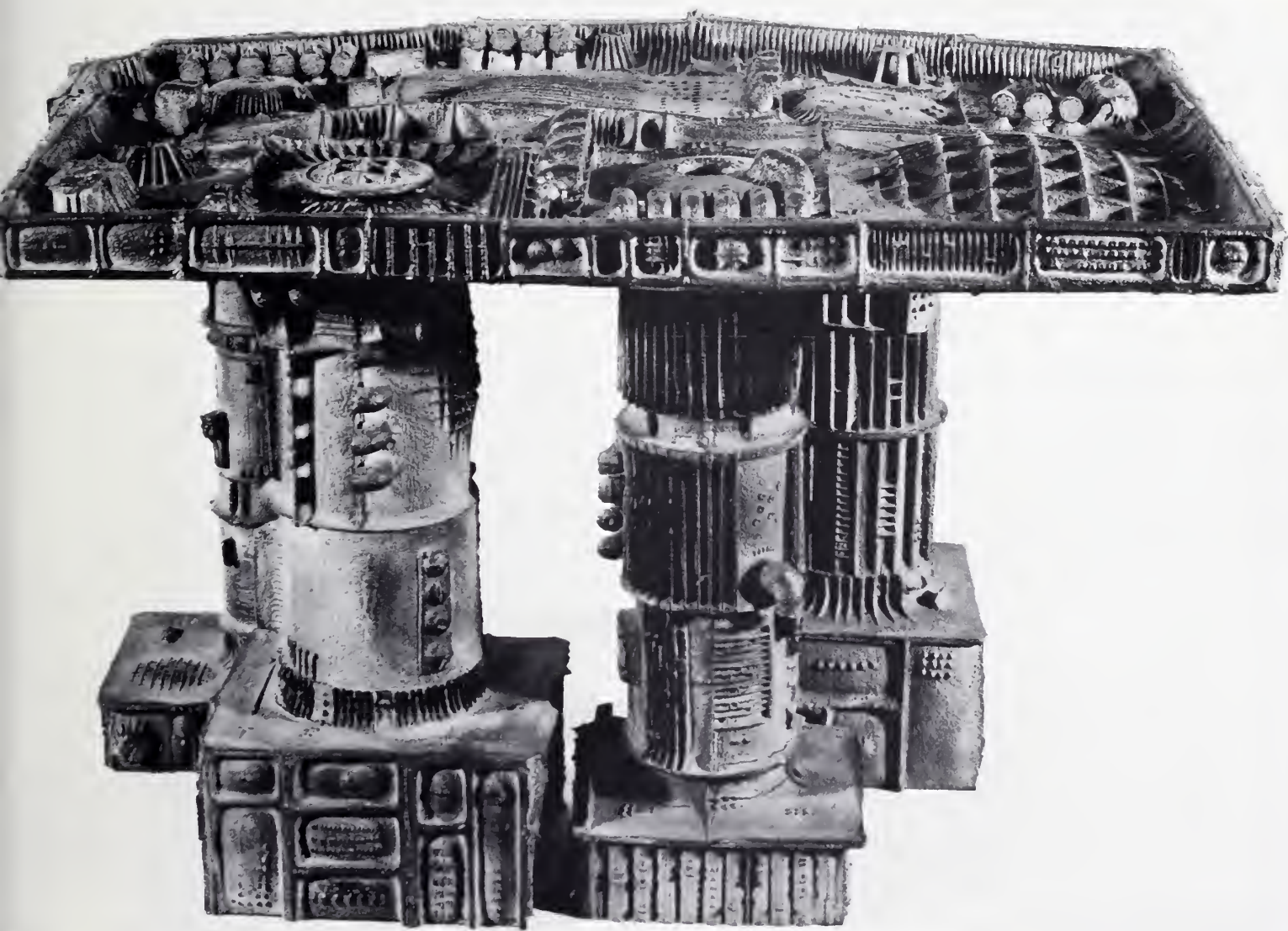
The Orr. *The Orriginal Bags*. 1969.
Paper, polyester resin. 63 x 21 x 14.



Alfonso Ossorio. *Between*, 1963.
Mixed media, 48 x 48 x 3½.



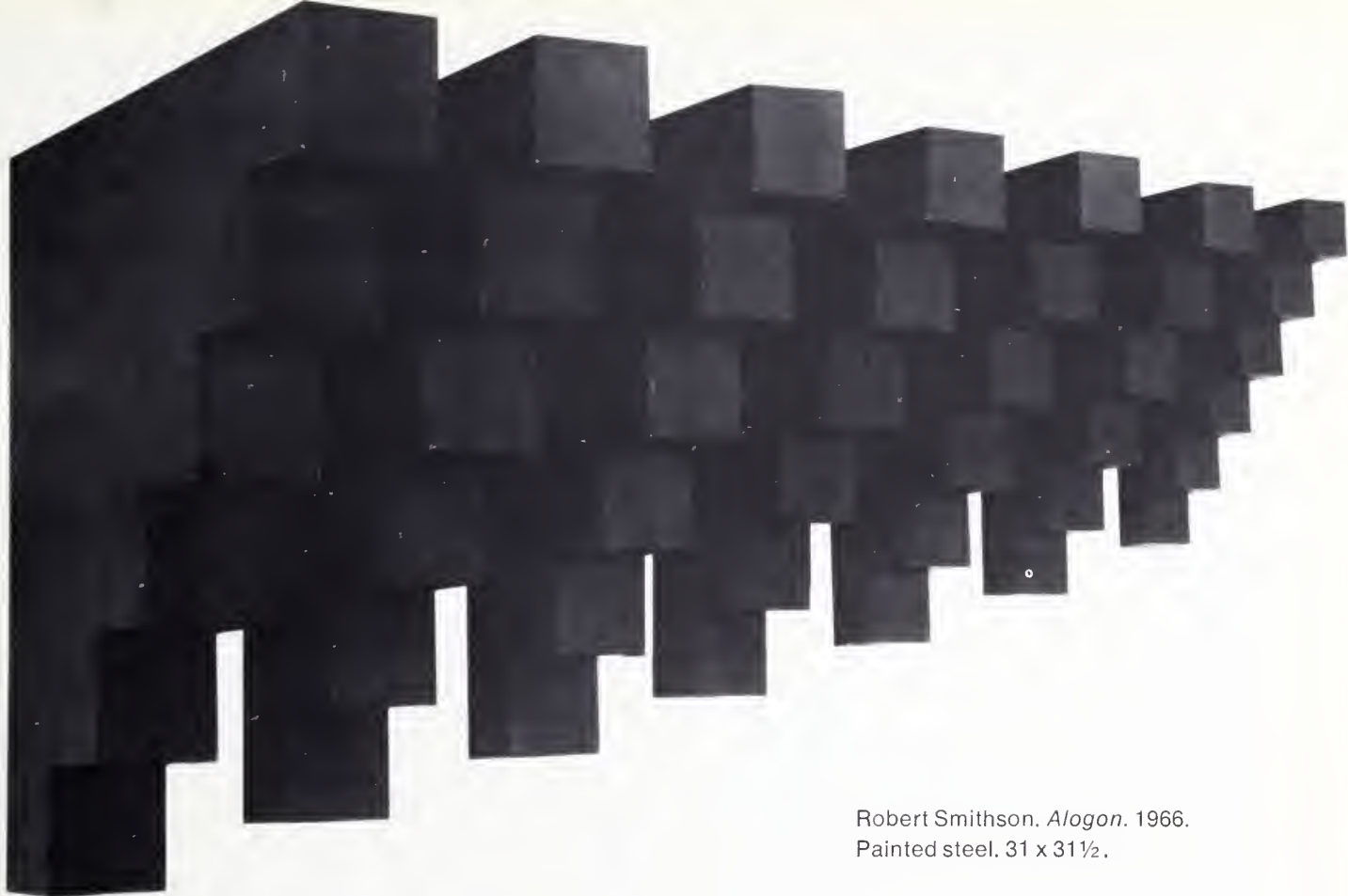
Fred Sandback. *Four Unit Untitled*. 1968.
Elastic cord, steel rod, painted. 69 x 14 x 7.



Julius Schmidt. *Untitled*. 1961.
Iron. 18½ x 29 x 19¼.



Jason Seley. *The Anatomy Lesson*. 1962.
Steel. 27¼ x 51¼ x 21½.



Robert Smithson, *Alogon*. 1966.
Painted steel. 31 x 31½.



Wayne Taylor. *Madison Cream*. 1967.
Vinyl. 82¾ x 83¼ x 17.

Ernest Trova. *Study Falling Man/Diminishing Figure*. 1964.
Formica, birchwood, silkscreen. 17 x 16 x 16.



DeWain Valentine. *Top*. 1968.
Polyester vinyl. 14½ x 15¼ (diameter).



Stephan von Huene. *Persistent Yet Unsuccessful Swordsman*. 1965.
Leather on wood. $28\frac{1}{2} \times 6\frac{3}{4} \times 6\frac{1}{2}$.

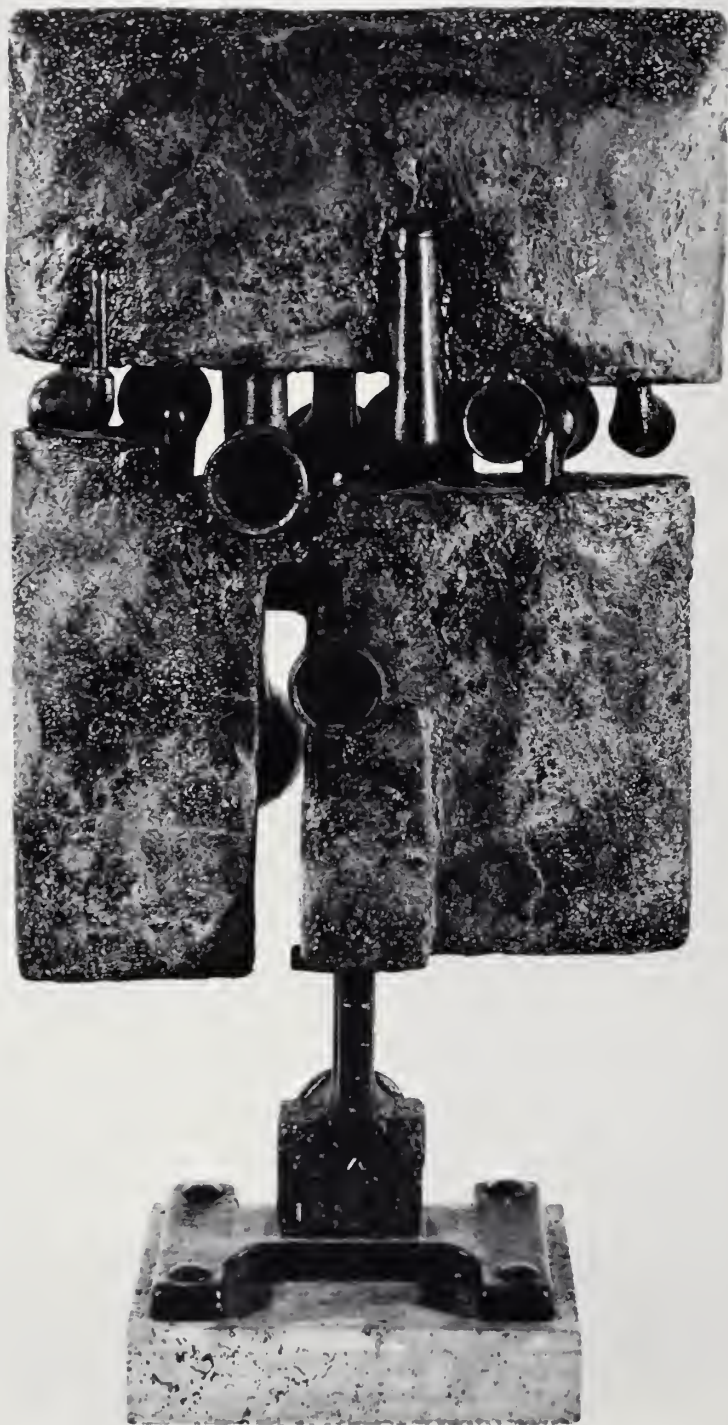




Tom Wesselmann. *Seascape Number 15*. 1967.
Synthetic polymer on plexiglas. 65 x 44½ x 3.



H. C. Westermann. *Antimobile*. 1966.
Laminated plywood, metal. 67 x 36 x 28.



James Wines. *Interceptor*. 1962.
Iron, cement. 30 x 14½ x 7½.

Peter Agostini

Born New York City, February 16, 1913. Studied at the Leonardo da Vinci School, New York, 1935-36. Taught sculpture and drawing at Columbia University, New York. Appointed head of sculpture department, University of North Carolina, Greensboro, 1966. One-man exhibitions at Stephen Radich Gallery, New York, 1960, 1962, 1963, 1964, 1966, 1967, 1968; Richard Gray Gallery, Chicago, 1964, 1965; Columbia University, New York, 1963. Numerous group exhibitions include "Aspects de la sculpture Americain," Galerie Claude Bernard, Paris, 1960; "Sculpture Show," Dwan Gallery, New York, 1961; "65th Annual Exhibition," The Art Institute of Chicago, 1962; "Sculptors of our Time," Washington Gallery of Modern Art, Washington, D.C., 1963; "VII Bienal de São Paulo," 1963; "Recent American Sculpture," The Jewish Museum, New York, 1964; "Annual Exhibition," Whitney Museum of American Art, New York, 1964, 1966, 1968; "Four American Sculptors," The Museum of Modern Art, New York, 1965; "20th Century American Sculpture," Flint Institute of Arts, 1965; "68th American Exhibition," The Art Institute of Chicago, 1966; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "Fifth Guggenheim International Exhibition," The Solomon R. Guggenheim Museum, New York, 1967. Represented in the collections of the Kalamazoo Institute of Arts; Massachusetts Institute of Technology, Cambridge; The Museum of Modern Art, New York; Rose Art Museum, Brandeis University, Waltham; Wadsworth Atheneum, Hartford; Walker Art Center, Minneapolis.

Richard Artschwager

Born Washington, D.C., December 26, 1924. Studied at Cornell University, (B.A.), 1948, and with Amedee Ozenfant in New York where he has lived since 1949. One-man exhibitions at Leo Castelli Gallery, New York, 1965, 1967. Group exhibitions include "Plastics," Albright-Knox Art Gallery, Buffalo, 1964; "Box Show," Dwan Gallery, Los Angeles, 1964; "The Photographic Image," The Solomon R. Guggenheim Museum, New York, 1966; "Primary Structures," The Jewish Museum, New York, 1966; "Contemporary American Sculpture: Selection 1," Whitney Museum of American Art, New York, 1966; "Art in Process," Finch College Museum of Art, New York, 1966; "Ten Years," Leo Castelli Gallery, New York, 1967; "Cool Art—1967," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1967; "Documenta IV," Kassel, 1968; "Options," Milwaukee Art Center, 1968; "New Media—New Methods," The Museum of Modern Art, New York, 1969; "Annual Exhibition," Whitney Museum of American Art, New York, 1966, 1968. Represented in the collection of The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.

George Baker Born Corsicana, Texas, January 23, 1931. Studied at Wooster College, 1948-50; Occidental College, Los Angeles, (B.A.), 1958; University of Southern California, Los Angeles, (M.F.A.), 1960. Has won several awards in California exhibitions. One-man exhibitions at Felix Landau Gallery, Los Angeles, 1960, 1964; Landau-Alan Gallery, New York, 1967. Group exhibitions include "Annual," San Francisco Museum of Art, 1959, 1961; "Annual," La Jolla Art Center, 1960, 1961, 1962; "Six Sculptors," Pomona College, 1962; "Los Angeles Area Sculptors," University of Southern California, Los Angeles, 1961; "Annual Exhibition," Whitney Museum of American Art, New York, 1966. Represented in the collections of the La Jolla Art Center; Lytton Savings and Loan Association, Los Angeles; The Museum of Modern Art, New York; Museum of Twentieth-Century Art, Vienna.

Jerrold Ballaine Born Seattle, Washington, February 16, 1934. Studied University of Washington, 1952-54; Art Center School, Los Angeles, 1956-58; California School of Fine Arts, (B.F.A.), 1960; San Francisco Art Institute, (M.F.A.), 1961. Lives in Berkeley, California. One-man exhibitions at Richmond Art Center, 1966; Mills College Gallery, Oakland, 1967; Sonoma State College, 1967. Group exhibitions include San Francisco Museum Painting Annual, 1960, 1963; "New Trends in Bay Area Painting," Henry Gallery, University of Washington, Seattle, 1960; 2nd & 3rd Winter Invitational, The California Palace of the Legion of Honor, San Francisco, 1961, 1962; "2D-3D Show," Richmond Art Center, 1966; "Fourth International Young Artists Exhibit," Tokyo, 1967; "Funk Art," University Art Museum, University of California, Berkeley, 1968; "Annual Exhibition," Whitney Museum of American Art, New York, 1968. Represented in the collections of the University Art Museum, University of California, Berkeley; San Francisco Museum of Art; Seattle Art Museum.

Anthony Berlant Born New York City, August 7, 1941. Studied at University of Southern California, 1959-60; University of California, Los Angeles (M.F.A.), 1964. Most influential artist/teacher Richard Diebenkorn. Has taught at The University of California at Los Angeles since 1965. Lives in Los Angeles. Received Annual Exhibition Award, San Francisco, 1963; Ford Foundation Purchase Award, Houston, 1963; New Talent Purchase Grant, Los Angeles County Museum of Art, 1964. One-man exhibitions at Dickson Art Gallery, University of California at Los Angeles, 1964; Hansen Gallery, San Francisco, 1964; David Stuart Galleries, Los Angeles, 1963, 1965, 1967. Group exhibitions include "Annual Exhibition," Houston Museum of Art, 1962; "Pop Art U.S.A.," Oakland Art Museum, 1963; "Five Younger

Los Angeles Artists," Los Angeles County Museum of Art, 1965; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "Americans Under 40," Whitney Museum of American Art, New York, 1968; "Annual Exhibition," Whitney Museum of American Art, New York, 1966, 1968. Represented in several private collections.

Varujan Boghosian

Born New Britain, Connecticut, June 26, 1926. Served in United States Navy, 1944-46. Studied Central Connecticut Teachers College, 1946-48; Vesper George School of Art, Boston, 1948-50; Yale University School of Art and Architecture, (B.F.A., M.F.A.), 1956-59. Taught at The University of Florida, Gainesville, 1958-59; The Cooper Union, New York; The Pratt Institute, Brooklyn, 1961; Yale University, New Haven, 1962-64; Brown University, Providence, 1964-68; Dartmouth College, Hanover, since 1968. Awarded Fulbright Grant for Painting, Italy, 1953; U.S. State Department Specialists Grant to Lecture in the Middle East and Africa; Sculptor in Residence, American Academy in Rome, 1966-67. One-man exhibitions at Stable Gallery, New York, 1963, 1964, 1965, 1966; Swetzoff Gallery, Boston, 1950, 1951, 1953, 1954, 1955, 1963, 1965; The H.C.E. Gallery, Provincetown, 1962; University of Massachusetts, Amherst, 1968; Hopkins Center, Dartmouth College, Hanover, 1968; The Currier Gallery, Manchester, 1968; Cordier & Ekstrom, Inc., New York, 1969. Numerous group exhibitions include "Young American Printmakers," The Museum of Modern Art, New York, 1954; "Young American Artists Under Forty," Rose Art Museum, Brandeis University, Waltham, 1954; "Painters and Sculptors of Promise," The Alan Gallery, New York, 1956; University of Illinois Biennial, Champaign, 1961; "Annual Exhibition," Whitney Museum of American Art, New York, 1963, 1964, 1966, 1968; "The Artists Reality, An International Sculpture Exhibition," The New School, New York, 1964; "Contemporary Boxes and Wall Sculpture," Museum of Art, The Rhode Island School of Design, Providence, 1965; "Four Sculptors," Yale University School of Art and Architecture, New Haven, 1965; "The Box Show," Byron Gallery, New York, 1966; "The Poetic Image," Hanover Gallery, London, 1966; "The Found Object," Institute of Contemporary Art, Boston, 1966; "Contemporary American Sculpture," Grand Rapids Art Museum, 1969. Represented in the collections of The Addison Gallery of American Art, Phillips Academy, Andover; University Museum, University of California, Berkeley; Hopkins Center, Dartmouth College, Hanover; The New Britain Museum of Art; The Museum of Modern Art, New York; Museum of Art, Rhode Island School of Design, Providence; Rose Art Museum, Brandeis University, Waltham; Worcester Art Museum.

Roger Bolomey

Born Torrington, Connecticut, October 19, 1918. Studied business in Switzerland, 1935-40. Studied with Alfredo Cini, 1941-45. Served with United States Army, Germany, 1945-46. Continued art study at Academia di Belle Arti, Florence, 1947. Returned to United States, 1948. Began to use polyurethane as artist's material, 1960. Received commission from Nassau County, New York, 1968; South Ridge Project, Milwaukee, 1968. Lives in Wingdale, New York. One-man exhibitions at San Francisco Museum of Art, 1950; E. B. Crocker Art Gallery, Sacramento, 1950; Passedoit Gallery, New York, 1951; Santa Barbara Museum of Art, 1953; M. H. de Young Memorial Museum, San Francisco, 1954; California Palace of the Legion of Honor, San Francisco, 1958; Royal Marks Gallery, New York, 1964, 1965. Numerous group exhibitions include San Francisco Art Institute Drawing and Print Annual (Purchase Prize), 1960; California State Fair, 1961; San Jose State College Sculpture Competition (1st Prize and Commission), 1962; "67th American Exhibition," The Art Institute of Chicago, 1963; Salon de Mai, Paris, 1963, 1964; "Annual Exhibition," Whitney Museum of American Art, New York, 1964, 1966; "Pittsburgh International," Museum of Art, Carnegie Institute, 1964; The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1964, 1965, 1966, 1967; "84th Annual Exhibition," San Francisco Art Institute (Sculpture Prize), 1965; "Contemporary American Painting and Sculpture," Krannert Art Museum, University of Illinois, Champaign, 1967; "Hemisfair," San Antonio, Texas, 1968. Represented in the collections of The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; University of California, Berkeley; The Chase Manhattan Bank, New York; Los Angeles County Museum of Art; The Museum of Modern Art, New York; Oakland Museum; Whitney Museum of American Art, New York.

James Byars

Born Detroit, Michigan, April 10, 1932. Studied at Wayne State University, Detroit. Self-taught as a painter. Lives in Japan and is principally concerned with conceiving and staging events which he regards as "celebrations." One-man exhibitions at The Museum of Modern Art, New York, 1958; Willard Gallery, New York, 1961; The Architectural League of New York, 1968. Two celebrations held in conjunction with "Made With Paper," Museum of Contemporary Crafts, New York, 1967. Represented in the collection of The Solomon R. Guggenheim Museum, New York; and several private collections.

John Chamberlain

Born Rochester, Indiana, April 16, 1927. Served with the United States Navy, 1943-46. Studied at The Art Institute of Chicago, 1950-52; Black Mountain College, North Carolina, with Charles Olsen,

1955-56. Lives in New York City. One-man exhibitions at Wells Street Gallery, Chicago, 1957; Davida Gallery, Chicago, 1958; Martha Jackson Gallery, New York, 1960; Leo Castelli Gallery, New York, 1962, 1964, 1965, 1968; Dilexi Gallery, Los Angeles, 1962; Galerie Ileana Sonnabend, Paris, 1964; Pace Gallery, Boston, 1964; Dwan Gallery, Los Angeles, 1966; Cleveland Museum of Art, 1967; Contemporary Arts Center, Cincinnati, 1968; Leo Castelli Gallery Warehouse, New York, 1969. Group exhibitions include "Recent Sculpture USA," The Museum of Modern Art, New York, 1960; "New Media—New Forms, I and II," Martha Jackson Gallery, New York, 1960; "VI Bienal de São Paulo," 1961; "The Art of Assemblage," The Museum of Modern Art, New York, 1961; "Pittsburgh International," Museum of Art, Carnegie Institute, 1961, 1967; "65th Annual American Exhibition," The Art Institute of Chicago, 1961; "Art Since 1950," Seattle World's Fair, 1962; "Three Young Artists," Allen Memorial Art Museum, Oberlin, 1962; "Battersea Park Sculpture Exhibition," London, 1963; "Sculptors of our Time," Washington Gallery of Modern Art, 1963; "Painting and Sculpture of a Decade: 54-64," The Tate Gallery, London, 1964; Venice Biennale, 1964; "Recent American Sculpture," The Jewish Museum, New York, 1964; "Seven Sculptors," Institute of Contemporary Arts, University of Pennsylvania, 1965; "Contemporary American Sculpture: Selection 1," Whitney Museum of American Art, New York, 1966; "Ten Years," Leo Castelli Gallery, New York, 1967; "Sculpture—A Generation of Innovation," The Art Institute of Chicago, 1967; Hemisfair, San Antonio, 1968; "Soft Art," The New Jersey State Museum, Trenton, 1969; "New Media—New Methods," The Museum of Modern Art, New York, 1969; "Annual Exhibition," Whitney Museum of American Art, New York, 1960, 1962, 1964, 1966, 1968. Represented in the collections of the Albright-Knox Art Gallery, Buffalo; The Museum of Modern Art, New York.

Tony DeLap

Born Oakland, California, November 4, 1927. Studied at Menlo Junior College; California College of Arts and Crafts, Oakland; Academy of Art, San Francisco; Claremont Graduate School. Held many academic posts. Worked as an industrial designer and commercial artist. Lives in Corona del Mar, California. One-man exhibitions at Richmond Art Center, 1954; Oakland Art Museum, 1960; Dilexi Gallery, San Francisco, 1963, 1967; San Francisco Art Institute, 1964; Robert Elkon Gallery, New York, 1965, 1966, 1967; Felix Landau Gallery, Los Angeles, 1966, 1969; Art Gallery, University of California, Irvine, 1969. Group exhibitions include "Annual," San Francisco Museum of Art, 1958, 1960, 1961, 1963; "Pittsburgh Interna-

tional," Museum of Art, Carnegie Institute, 1964, 1967; "Annual Exhibition," Whitney Museum of American Art, New York, 1964, 1966, 1968; "The Responsive Eye," The Museum of Modern Art, New York, 1965; "Primary Structures," The Jewish Museum, New York, 1966; "Contemporary American Sculpture: Selection 1," Whitney Museum of American Art, New York, 1966; "Ten From Los Angeles," Seattle Art Museum, 1966; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "West Coast Now," Portland Art Museum, 1968. Represented in the collections of The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Arizona State University, Tempe; The Museum of Modern Art, New York; Oakland Art Museum; San Francisco Museum of Art; Tate Gallery, London; Wadsworth Atheneum, Hartford; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; and many private collections.

Walter de Maria

Born Albany, California, 1935. Studied at University of California, Berkeley, (B. A. History, M. A. Art). Lives in New York City. One-man shows at Nine Great Jones Street, New York, 1963; Paula Johnson Gallery, New York, 1965; Cordier & Ekstrom Inc., New York, 1966; Nicholas Wilder Gallery, Los Angeles, 1968; Galerie Heiner Friedrich, Munich, 1968; Dwan Gallery, New York, 1969. Group exhibitions include "Richmond Art Center Painting Annual," 1959; "Oakland Museum of Art Painting Annual," 1960; "For Eyes and Ears," Cordier & Ekstrom Inc., New York, 1964; "The Box Show," Byron Gallery, New York, 1965; "Primary Structures," The Jewish Museum, New York, 1966; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "Highlights of the Season," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1967; "Cool Art," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1968; "Options," Milwaukee Art Center, 1968; "Documenta IV," Kassel, 1968; "Prospect 68," Kunsthalle, Düsseldorf, 1968; "Annual Exhibition," Whitney Museum of American Art, New York, 1966, 1968. Represented in the collections of The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; The Museum of Modern Art, New York; and numerous private collections.

Robert Engman

Born Belmont, Massachusetts, April 29, 1927. Studied at Rhode Island School of Design, 1948-52; Yale University, (B.F.A. Painting, M.F.A. Sculpture), 1952-54. Greatly influenced by the work and teaching of Josef Albers. Held several academic posts and is now Professor and Director of Graduate Studies at the University of

Pennsylvania. One-man exhibitions at the Stable Gallery, New York, 1960, 1962, 1965. Group exhibitions include "Recent Sculpture USA," The Museum of Modern Art, New York, 1959; "Structured Sculpture," Galerie Chalette, New York, 1960, 1968; "VI Bienal de São Paulo," 1961; American Pavilion, Helsinki, 1962; "Annual Exhibition," Whitney Museum of American Art, New York, 1964, 1966, 1968. Represented in the collections of the Joseph H. Hirshhorn Collection, New York; The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Yale University Art Gallery, New Haven.

Dan Flavin

Born New York City, April 1, 1933. Claims no formal training for an artistic career, which began as a child. Attended The New School for Social Research, New York, 1956; Columbia University, New York, 1957-59. One-man exhibitions at Judson Gallery, New York, 1961; Green Gallery, New York, 1964; Galerie Rudolf Zwirner, Cologne, Germany, 1966; Nicholas Wilder Gallery, Los Angeles, 1966; Kornblee Gallery, New York, 1967; Museum of Contemporary Art, Chicago, 1968; Galerie Sperone, Turino, Italy, 1968; Galerie Heiner Friedrich, Munich, 1968; Dwan Gallery, New York, 1968. Group exhibitions include "New Forms, New Media," I and II, Martha Jackson Gallery, New York, 1960; "New Work," Green Gallery, New York, 1963; "Black, White and Grey," Wadsworth Atheneum, Hartford, 1964; "Current Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1965; "Flavin/Judd/Morris/Williams," Green Gallery, New York, 1965; "Art Turned On," Institute of Contemporary Art, Boston, 1966; "Diagrams/Dan Flavin/Donald Judd," Center Gallery, Washington, D.C., 1966; "Primary Structures," The Jewish Museum, New York, 1966; "Art in Process," Finch College Museum of Art, New York, 1966; "Dan Flavin and Larry Zox," Kornblee Gallery, New York, 1966; "10," Dwan Gallery, New York, 1966; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "The New Aesthetic," Washington Gallery of Modern Art, 1967; "Art in Series," Finch College Museum of Art, New York, 1967; "Plus by Minus: Today's Half-Century," Albright-Knox Art Gallery, Buffalo, 1968; "Documenta IV," Kassel, 1968; "Electric Art," University of California at Los Angeles Art Galleries, 1969. Represented in the collections of the Fogg Art Museum, Harvard University, Cambridge; Kaiser Wilhelm Museum, Krefeld; Los Angeles County Museum of Art; The Museum of Modern Art, New York; The National Gallery of Canada, Ottawa; Pasadena Art Museum; Stedelijk Museum, Amsterdam.

Nancy Grossman

Born New York City, April 28, 1940. Studied at Pratt Institute, (B.F.A.). Awarded Ida C. Haskell Scholarship for Foreign Travel, 1962; John Simon Guggenheim Memorial Foundation Fellowship, 1965; Inaugural Contemporary Achievement Award, Pratt Institute, 1966. One-man exhibitions at Krasner Gallery, New York, 1964, 1965, (March), 1965 (October), 1967. Cordier & Ekstrom, Inc. (with Martin Carey), New York, 1969. Group exhibitions include "Biennial Exhibition," Corcoran Gallery of Art, Washington, D.C., 1963; "Annual Exhibition," Whitney Museum of American Art, New York, 1968. Represented in the collections of The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Aluminum Company of America, New York; University Art Museum, University of California, Berkeley; Columbia Broadcasting System, New York; Cornell College, Grinnell; Hamline University, St. Paul; Pratt Institute, Brooklyn; St. Paul Art Center; and many private collections.

Roy Gussow

Born Brooklyn, New York, November 12, 1918. Studied at the Institute of Design, Chicago, (B.S.), with Moholy-Nagy and Archipenko. Taught at Bradley University, Peoria; Colorado Springs Fine Arts Center; School of Design, North Carolina State College, Raleigh, 1951-52; Pratt Institute, Brooklyn, since 1962. Awarded First Sculptural Purchase Award, 1952; Honorable Mention 1957, 1961; Purchase Award 1961, North Carolina Museum of Art, Raleigh. Ford Foundation Purchase Award, 1960. Received commissions from *Art in America*, 1965, 1967; Phoenix Mutual, Hartford, 1963; R. S. Reynolds Memorial Award, 1967; City of Tulsa, 1968; Xerox Corporation, Rochester, 1968. One-man exhibitions at Penn State University, State College, Pennsylvania, 1959; Grace Borgenicht Gallery, New York, 1964. Two-man show with José de Rivera, Grace Borgenicht Gallery, New York, 1967. Group exhibitions include The Art Institute of Chicago, 1947, 1948, 1949; "Mid-America Annual," Kansas City Art Institute, 1950; Denver Museum, 1949, 1950, 1951; San Francisco Museum of Art, 1951; "Centennial Exhibition," University of Florida, Gainesville, 1953; North Carolina Museum of Art, Raleigh, 1952, 1961; "Annual Exhibition," Whitney Museum of American Art, New York, 1956, 1962, 1964, 1966, 1968; "National Gold Medal Exhibition of Building Art," Architectural League of New York, 1962, 1965; Represented in the collections of The Brooklyn Museum; The High Museum of Art, Atlanta; The Museum of Modern Art, New York; The North Carolina Museum of Art, Raleigh; University of North Carolina, William Hayes Ackland Memorial Art Center, Chapel Hill; and many private collections.

Edward Higgins Born Gaffney, South Carolina, November 13, 1930. Studied at University of North Carolina, (B.A.), 1949-54. Studied painting and sculpture while with United States Army, Germany, 1954-56. Awarded Tiffany Foundation Fellowship, 1961. One-man exhibitions at Leo Castelli Gallery, New York, 1960, 1963, 1966; Richard Feigen Gallery, New York, 1964; Minneapolis Institute of Art, 1964; Richard Feigen Gallery, Chicago, 1965; Milwaukee Art Center, 1965. Group exhibitions include "Recent Sculpture USA," The Museum of Modern Art, New York, 1959; "New Media—New Forms, I and II," Martha Jackson Gallery, New York, 1960; "Six Sculptors," Dwan Gallery, Los Angeles, 1961; "Pittsburgh International," Museum of Art, Carnegie Institute, 1961; "65th Annual American Exhibition," The Art Institute of Chicago, 1961; "Art Since 1950," World's Fair, Seattle, 1962; "Americans 1963," The Museum of Modern Art, New York, 1963; "New American Sculpture," Pasadena Art Museum, 1964; "Painting and Sculpture of a Decade: 54-64," Tate Gallery, London, 1964; "Corporations Collect," Institute of Contemporary Art, Boston, 1965; "Contemporary American Sculpture: Selection 1," Whitney Museum of American Art, New York, 1966; "Flint Invitational," Flint Institute of Art, 1966; "Ten Years," Leo Castelli Gallery, New York, 1967; "Documenta IV," Kassel, 1968; "Annual Exhibition," Whitney Museum of American Art, New York, 1960, 1962, 1965, 1966. Represented in the collections of the Albright-Knox Art Gallery, Buffalo; Chase Manhattan Bank, New York; The Solomon R. Guggenheim Museum, New York; The Joseph H. Hirshhorn Collection, New York; The Museum of Modern Art, New York; Whitney Museum of American Art, New York.

Robert Indiana Born New Castle, Indiana, September 13, 1928. Studied at John Herron School of Art, Indianapolis, 1945-46; Munson-Williams-Proctor Institute, Utica, 1947-48; Art Institute of Chicago, 1949-53 (where he won a travelling fellowship to Europe in 1953); Skowhegan School of Painting and Sculpture, Skowhegan, Maine, summer of 1953; University of Edinburgh and The Edinburgh College of Art, Edinburgh, Scotland, 1953-54. Has lived and worked in New York since 1954. One-man exhibitions Stable Gallery, New York, 1962, 1964, 1966; Rolf Nelson Gallery, Los Angeles, 1965; Galerie Schmela, Düsseldorf, 1966; Stedelijk Museum, Amsterdam; Museum Haus Lange, Krefeld, 1966; Württembergischer Kunstverein, Stuttgart, 1966; Dayton's Gallery 12, Minneapolis, 1966; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1968; John Herron Museum of Art, Indianapolis, 1968. Numerous group exhibi-

tions include "New Media—New Forms, I & II," Martha Jackson Gallery, New York, 1960; "The Art of Assemblage," The Museum of Modern Art, New York, 1961; "New Realists," Sidney Janis Gallery, New York, 1962; "Pop Art," Pace Gallery, Boston, 1962; "The 66th Annual American Exhibition," Art Institute of Chicago, 1963; "Americans 1963," The Museum of Modern Art, New York, 1963; "Pop Art USA," Oakland Museum, 1963; "Formalists," Washington Gallery of Modern Art, 1963; "The Friends Collect," Whitney Museum of American Art, New York, 1964; "Pop, Etc.," Museum des Jahrhunderts, Vienna, 1964; "Group Zero," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1964; "Art in Process," Finch College Museum of Art, New York, 1965; "The 29th Biennial Exhibition of American Painting," Corcoran Gallery of Art, Washington, D.C., 1965; "Exhibition of Contemporary American Painting and Sculpture, Krannert Art Museum, University of Illinois, Champaign, 1965, 1967; "Pop Art and The American Tradition," Milwaukee Art Center, 1965; "White House Festival of the Arts," Washington, D.C., 1965; "Annual Exhibition," Whitney Museum of American Art, New York, 1965, 1967; "Word and Image," The Solomon R. Guggenheim Museum, New York, 1965; "Kunst-Licht-Kunst," Stedelijk Museum, Amsterdam, 1966; "Art in the Mirror," The Museum of Modern Art, New York, 1966; "Expo '67," Montreal, 1967; "IX Bienal de São Paulo," 1967; "Pittsburgh International," Museum of Art, Carnegie Institute, 1967; "Homage to Marilyn Monroe," Sidney Janis Gallery, New York, 1967; "Documenta IV," Kassel, 1968. Represented in the collections of Albright-Knox Art Gallery, Buffalo; The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Art Gallery of Toronto; Baltimore Museum of Art; Museum of Art, Carnegie Institute, Pittsburgh; Detroit Institute of Art; Finch College Museum of Art, New York; John Herron Museum of Art, Indianapolis; Los Angeles County Museum of Art; The Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Walker Art Center, Minneapolis; Washington Gallery of Modern Art.

Joseph Konzal

Born Milwaukee, Wisconsin, November 5, 1905. Studied at the Art Students League, New York, with Max Weber, Walt Kuhn and Robert Laurent; Beaux Arts Institute of Design, 1926-30. Awarded John Simon Guggenheim Memorial Foundation Fellowship, 1965. Lives in Brooklyn. One-man exhibitions at Contemporary Arts, Inc., New York, 1950, 1952, 1955; Bertha Schaefer Gallery, New York, 1960, 1963, 1965, 1967; Adelphi University, New York, 1965. Group exhibitions include "Recent Sculpture USA," The Museum of Modern Art, New York; "Pittsburgh International," Museum of Art, Carnegie

Institute, 1961; "Geometric Abstraction in America," Whitney Museum of American Art, New York, 1962; "International Sculpture Exhibition," Bundy Art Gallery, Waitsfield, Vermont, 1963; "Cool Art," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1967; Hemisfair '68, San Antonio, 1968; "Biennial Exhibition," The Brooklyn Museum, 1950, 1952, 1954, 1956, 1958, 1960; "Annual Exhibition," Whitney Museum of American Art, New York, 1948, 1960, 1962, 1964, 1966, 1968. Represented in the collections of R. H. Macy and Company, New York; The New School for Social Research, New York; Tate Gallery, London; Union Carbide, New York; Whitney Museum of American Art, New York.

Les Levine Born Dublin, Ireland, October 6, 1936. Studied at Central School of Art & Crafts, London. Emigrated to Canada, 1958. Came to New York in 1964, now a permanent resident. One-man exhibitions at Davis Mirvish Gallery, Toronto, 1964; Blue Barn Gallery, Ottawa, 1964, 1966; Isaacs Gallery, Ottawa, 1964; Isaacs Gallery, Toronto, 1965; University of Western Ontario, London, Canada, 1966; Loft-house Gallery, Ottawa, 1966; Art Gallery of Ontario, Toronto, 1966; Fischbach Gallery, New York, 1966, 1967, 1968, 1969; Architectural League, New York, 1967; The Museum of Modern Art, New York, 1967; Walker Art Center, Minneapolis, 1967; John Gibson Gallery, New York, 1968. Group exhibitions include "Exhibition 8," Mirvish Gallery, Toronto, 1963; "Second Canadian Sculpture Exhibition," National Gallery of Canada, Ottawa, 1964; "6th Biennial of Canadian Sculpture," National Gallery of Canada, Ottawa, 1965; "Games Without Rules," Fischbach Gallery, New York, 1966; "Current Trends in American Art," Westmoreland County Museum of Art, Greensburg, 1966; "The Object Transformed," The Museum of Modern Art, New York, 1967; "Sculpture 67," National Gallery of Canada, Ottawa, 1967; "Nine Canadians," Institute of Contemporary Art, Boston, 1967; "Schemata 7," Finch College Museum of Art, New York, 1967; "Sculpture in Environment," (sponsored by The Parks, Recreation and Cultural Affairs Administration), New York, 1967; "Television Series," Architectural League, New York, 1968; "Destructionists," Finch College Museum of Art, New York, 1968; "Annual Exhibition," Whitney Museum of American Art, New York, 1968. Represented in the collections of National Gallery of Canada, Ottawa; and private collections.

Sol LeWitt Born Hartford, Connecticut, September 9, 1928. Studied at Syracuse University, (B.F.A.), 1949. One-man exhibitions at Daniels Gallery, New York, 1965; Dwan Gallery, New York, 1966, 1968; Dwan Gallery,

Los Angeles, 1967; Galerie Bischofberger, Zurich, 1968; Heiner Friedrich Gallery, Munich, 1968; Konrad Fischer Gallery, Düsseldorf, 1968; Ace Gallery, Los Angeles, 1968. Group exhibitions include Kaymer Gallery, New York, 1964; Museum of Contemporary Crafts, New York, 1964; "Box Show," Byron Gallery, New York, 1965; "Sculpture from all Directions," World House Gallery, New York, 1965; "Young Masters," Graham Gallery, New York, 1965; "Multiplicity," Institute of Contemporary Art, Boston, 1966; "Primary Structures," The Jewish Museum, New York, 1966; "New Dimensions," Sachs Gallery, New York, 1966; "Abstract Artists Invitational," Riverside Museum, New York, 1966; "10," Dwan Gallery, New York, 1966; 3 man show, Park Place Gallery, New York, 1966; "Annual Exhibition," Whitney Museum of American Art, New York, 1966; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "Serial Art," Finch College Museum of Art, New York, 1967; "Cool Art—1967," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1968; "Documenta IV," Kassel, 1968; "New Art in U.S.A.," Modern Art Museum, Munich, 1968. Represented in the collections of Kaiser Wilhelm Museum, Krefeld; The Museum of Modern Art, New York.

Roy Lichtenstein Born New York City, October, 1923. Studied at Ohio State University, (M.F.A.), Columbus. One-man exhibitions at Carlebach Gallery, New York, 1951; John Heller Gallery, New York, 1952, 1953, 1954, 1957; Leo Castelli Gallery, New York, 1962, 1963, 1964, 1965, 1967, 1968; Ferus Gallery, Los Angeles, 1963, 1964; Galerie Ileana Sonnabend, Paris, 1963, 1965; The Cleveland Museum of Art, 1966; Pasadena Art Museum, 1967; Walker Art Center, Minneapolis, 1967; Contemporary Arts Center, Cincinnati, 1967; Stedelijk Museum, Amsterdam, 1967; Tate Gallery, London, 1968; Kunsthalle, Bern, 1968; Kestner-Gesellschaft, Hanover, 1968; Irving Blum Gallery, Los Angeles, 1968, 1969. Numerous group exhibitions include "An International Selection of Contemporary Painting and Sculpture," The Dayton Art Institute, 1962; "New Paintings of Common Objects," Pasadena Art Museum, 1962; "The New Realists," Sidney Janis Gallery, New York, 1962; "66th American Annual," The Art Institute of Chicago, 1963; "Six Painters and the Object," The Solomon R. Guggenheim Museum, New York, 1963; "Popular Art," Nelson Gallery-Atkins Museum, Kansas City, 1963; "The Popular Image," Institute of Contemporary Art, London, 1963; "Mixed Media and Pop Art," Albright-Knox Art Gallery, Buffalo, 1963; "Signs of our Times," Des Moines Art Center, 1963; "Amerikansk Pop Kunst," Moderna Museet, Stockholm, 1964; "New Realism," Municipal Museum, The

Hague, 1964; "The Atmosphere of '64," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1964; "Contemporary Drawings," The Solomon R. Guggenheim Museum, New York, 1964; "A Look at Realism in Art," Rochester Memorial Art Gallery, 1964; "Corcoran Biennial," Corcoran Gallery of Art, Washington, D.C., 1965; "Pop Art, Nouveau Realism, Etc. . . .," Palais des Beaux Arts, Brussels, 1965; "Annual Exhibition," Whitney Museum of American Art, New York, 1965, 1967, 1968; "Recent Still Life—Painting and Sculpture," Museum of Art, Rhode Island School of Design, Providence, 1966; "Six Artists from New York," San Francisco Museum of Art, 1966; "Biennale," Venice, 1966; "Harry N. Abrams Family Collection," The Jewish Museum, New York, 1966; "Art in the Mirror," The Museum of Modern Art, New York, 1966; "IX Bienal de São Paulo," 1967; "Pittsburgh International," Museum of Art, Carnegie Institute, 1967; "Documenta IV," Kassel, 1968; "Highlights of the Season," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1968; "The Dominant Woman," Finch College Museum of Art, New York, 1968; "New York 13," Vancouver Art Gallery, 1969. Represented in the collections of the Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Detroit Institute of Art; Milwaukee Art Center; The Museum of Modern Art, New York; Nelson Gallery-Atkins Museum, Kansas City; Pasadena Art Museum; Rose Art Museum, Brandeis University, Waltham; Stedelijk Museum, Amsterdam; Tate Gallery, London; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York.

Robert Morris Born Kansas City, Missouri, 1931. Studied at University of Kansas City and Kansas City Art Institute, 1948-50; California School of Fine Arts, San Francisco, 1951; Reed College, Portland, 1953-55; graduate work at Hunter College, New York, 1961-62. Lives in New York City and holds the position of Assistant Professor at Hunter College. One-man exhibitions at Dilexi Gallery, San Francisco, 1957, 1958; Green Gallery, New York, 1963, 1964, 1965; Galerie Schmela, Düsseldorf, 1964; Dwan Gallery, Los Angeles, 1966; Leo Castelli Gallery, New York, 1967, 1968; Stedelijk Museum, Amsterdam, 1968; Galerie Ileana Sonnabend, Paris, 1968, (Spring), 1968, (Fall). Group shows include "Sight and Sound," Cordier & Ekstrom, New York, 1963; "Black, White & Grey," Wadsworth Atheneum, Hartford, 1963; "Mixed Media and Pop Art," Albright-Knox Art Gallery, Buffalo, 1963; "Shape and Structure," Tibor de Nagy Gallery, New York, 1965; "Young America, 1965," Whitney Museum of American Art, New York, 1965; "The 'Other' Tradition," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1966; "Primary Struc-

tures," The Jewish Museum, New York, 1966; "Contemporary American Sculpture: Selection I," Whitney Museum of American Art, New York, 1966; "Art in Progress," Finch College Museum of Art, New York, 1966; "68th American Exhibition," The Art Institute of Chicago, 1966; "Eight Sculptors—The Ambiguous Image," Walker Art Center, Minneapolis, 1966; "Ten Years," Leo Castelli Gallery, New York, 1967; "Color, Image and Form," The Detroit Institute of Arts, 1967; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "New Sculpture and Shaped Canvas," California State College, Los Angeles, 1967; "International Institute Torcuato di Tella," Buenos Aires, Argentina, 1967; "Kompas III," Stedelijk Museum, Amsterdam, 1967; "Fifth Guggenheim International Exhibition," The Solomon R. Guggenheim Museum, New York, 1967; "Plus by Minus: Today's Half Century," Albright-Knox Art Gallery, Buffalo, 1968; "Minimal Art," Gemeentemuseum, The Hague, 1968; "L'Art Vivant: 1965-1968," Foundation Maeght, Saint Paul de Vence; "Art of the Real," The Museum of Modern Art, New York, 1968; "The Pure and Clear: American Innovations," Philadelphia Museum of Art, 1968; "Plastics and New Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1969; "New York 13," Vancouver Art Gallery, 1969; "Annual Exhibition," Whitney Museum of American Art, New York, 1966, 1968. Represented in the collections of The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; The Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; Stedelijk van Abbemuseum, Eindhoven; Wallraf-Richartz Museum, Cologne.

Louise Nevelson

Born Kiev, Russia, 1900. Her family moved to the United States and settled at Rockland, Maine, 1905. Married Charles Nevelson and moved to New York, 1920. Studied painting, drawing, dramatics, as well as other arts, with Kenneth Hayes Miller, Kimon Nicolaidis and Hans Hofmann, 1920-31. Worked as assistant to Diego Rivera and began to exhibit in New York galleries, 1932-33. One-man exhibitions include Nierendorf Gallery, New York, 1941, 1942, 1943, 1944, 1946; Grand Central Moderns Gallery, New York, 1955, 1956, 1957, 1958; Martha Jackson Gallery, New York, 1959, 1961, 1963; Pace Gallery, New York & Boston, 1961, 1964, 1965, 1966, 1968; Whitney Museum of American Art, New York, 1967; Arts Club of Chicago, 1968. She has participated in numerous group exhibitions including "Nature in Abstraction," Whitney Museum of American Art, New York, 1958; "Sixteen Americans," The Museum of Modern Art, New York, 1959; "The Art of Assemblage," The Museum of Modern Art, New York, 1961; "XXXI Biennale Internazionale D'Arte," Venice,

1962; "Documenta III," Kassel, 1964; "Painting and Sculpture of a Decade: 54-64," Tate Gallery, London, 1964; "Art of the United States," Whitney Museum of American Art, New York, 1966; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "Fifth Guggenheim International Exhibition," The Solomon R. Guggenheim Museum, New York, 1967; "Documenta IV," Kassel, 1968; as well as all the major annuals. Represented in the collections of the Albright-Knox Art Gallery, Buffalo; The Brooklyn Museum; Museum of Art, Carnegie Institute, Pittsburgh; Detroit Institute of Arts; Israel Museum, Jerusalem; The Jewish Museum, New York; Museum of Fine Arts of Houston; The Museum of Modern Art, New York; Rose Art Museum, Brandeis University, Waltham; Tate Gallery, London; and many others, as well as numerous private collections.

The Orr Born Glenmora, Louisiana, November 13, 1939. Attended Louisiana State University and the Art Students League but is generally self-taught. Served with the United States Army, 1957-1961. Lives in New York City. One-man exhibition at the Chrysler Art Museum, Provincetown, 1968. Group exhibitions include "The Object Transformed," The Museum of Modern Art, New York, 1966; "Made With Paper," Museum of Contemporary Crafts, New York, 1967. Represented in the collections of the Chrysler Art Museum, Provincetown; Norfolk Museum of Arts and Sciences.

Alfonso Ossorio Born Manila, Philippine Islands, August 2, 1916. Studied at Harvard University, (B.A.), 1938; Rhode Island School of Design, 1938-39. Served in United States Army 1943-46. Returned to the Philippines to paint Sanctuary of Church in Victorias, Negros, 1949-50. To Paris, 1950. Returned to United States and settled in East Hampton, 1952, where he now lives and works. One-man exhibitions at the Wakefield Gallery, New York, 1941, 1943; Mortimer Brandt, New York, 1945; Betty Parsons Gallery, New York, 1951, 1953, 1956, 1959, 1961; Studio Facchetti, Paris, 1951; Stadler Gallery, Paris, 1960, 1961; Cordier & Ekstrom, Inc., 1962, 1963, 1965, 1967, 1968. Numerous group exhibitions include "The Art of Assemblage," The Museum of Modern Art, New York, 1961; "Pittsburgh International," Museum of Art, Carnegie Institute, 1961; "Documenta," Kassel, 1961; "Structure & Style," Galeria Civico, Turin, 1962; "Vanguard American Painting, United States Embassy, London, 1962; "Artists Select," Finch College Museum of Art, New York, 1964; "Seven Decades," sponsored by Public Education Association, New York, 1966; "Art in Process," Finch College Museum of Art, New York, 1967; "Annual

Exhibition," Whitney Museum of American Art, New York, 1966, 1968. Represented in the collections of The Baltimore Museum of Art; Finch College Museum of Art, New York; Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; New York University; Philadelphia Museum of Art; Wadsworth Atheneum, Hartford; Yale University Art Gallery, New Haven.

Fred Sandback Born Bronxville, New York, 1943. Studied Williston Academy, 1957-61; Theodor Heuss Gymnasium, Heilbronn, West Germany, 1961-62; Yale University and the Yale School of Art and Architecture, 1962-66. At the latter, he studied with Donald Judd. One-man exhibitions at Konrad Fischer Gallery, Düsseldorf, West Germany, 1968; Heiner Friedrich Gallery, Munich, West Germany, 1968; Dwan Gallery, New York, 1969; Ace Gallery, Los Angeles, 1969; Kaiser Wilhelm Museum, Krefeld, West Germany, 1969; Galerie Ileana Sonnabend, Paris, 1969. Group exhibitions include "Hang Ups & Put Downs," University of Wisconsin, Madison, 1968; "Annual Exhibition," Whitney Museum of American Art, New York, 1968; "Prospect 68," Kunsthalle, Düsseldorf, 1968; "New Media—New Methods," The Museum of Modern Art, New York, 1969; "Here and Now," Washington University Gallery of Art, St. Louis, 1969. Represented in the collections of the Museum of Art, Rhode Island School of Design, Providence; Kaiser Wilhelm Museum, Krefeld; and private collections.

Julius Schmidt Born Stamford, Connecticut, June 2, 1923. Studied at Oklahoma A & M College, Stillwater, 1950-51; Cranbrook Academy of Art, (B.F.A.), 1952, (M.F.A.), 1955; Accademia di Belle Arti, Florence, 1954. Worked with Ossip Zadkine, Paris, 1953. Held several academic posts including Chairman, Sculpture Department, Cranbrook Academy of Art, Bloomfield Hills, since 1962. Awarded John Simon Guggenheim Memorial Foundation Fellowship, 1964. One-man exhibitions at Silvermine Guild of Artists, New Canaan, 1953; Kansas City Art Institute, 1956, 1965; Nelson Gallery-Atkins Museum, Kansas City, 1958; Santa Barbara Museum of Art, 1961; Otto Gerson Gallery, New York, 1961, 1963; Art Museum, University of California, Berkeley, 1964; Franklin Siden Gallery, Detroit, 1964; Gertrude Kasle Gallery, Detroit, 1965, 1967; Arkansas Art Center, Little Rock, 1966; Talladega College, Alabama; Marlborough-Gerson Gallery, New York, 1966. Group exhibitions include "63rd Annual," The Art Institute of Chicago, 1960; "Sixteen Americans," The Museum of Modern Art, New York, 1960; "Pittsburgh International," Museum of Art, Carnegie Institute, 1961; "VII Bienal de São Paulo," 1963; "Ten

American Sculptors," Walker Art Center, Minneapolis, 1964; "Flint Invitational," Flint Institute of Arts, 1966; "Contemporary American Painting and Sculpture," Krannert Art Museum, University of Illinois, Urbana, 1967. Represented in the collections of the Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Detroit Institute of Art; Kalamazoo Institute of Arts; Krannert Art Museum, University of Illinois, Urbana; The Museum of Modern Art, New York; Nelson Gallery-Atkins Museum, Kansas City; Princeton University Art Gallery; Santa Barbara Museum of Art; State University College, Buffalo; University of Massachusetts, Amherst; University of Michigan, Ann Arbor; University of Nebraska, Lincoln; Walker Art Center, Minneapolis; Washington University, St. Louis; Whitney Museum of American Art, New York.

Jason Seley

Born Newark, New Jersey, May 20, 1919. Studied at Cornell University, (B.A.), 1936-40; Art Students League, New York, 1943-45; Ecole des Beaux Arts, Paris, 1950. Awarded United States Office of Education and State Department Maintenance and Travel Grant, 1947-48, 1948-49; Fulbright Grant, 1949-50. Held several academic positions and is now Chairman of the Art Department, Cornell University. One-man exhibitions at La Centre d'Art, Port-au-Prince, Haiti, 1946, 1948, 1949; The American British Art Center, New York, 1947, 1948; Associated American Artists Galleries, New York, 1955; Hofstra College, Hempstead, 1957; Barone Gallery, New York, 1960; Kornblee Gallery, New York, 1962, 1964, 1967, 1969; The Andrew Dickson White Museum of Art, Cornell University, Ithaca; Hopkins Center, Dartmouth College, Hanover, 1968; University of Vermont, Burlington, 1968; Dunkelman Gallery, Toronto. Group exhibitions include "Recent Sculpture USA," The Museum of Modern Art, New York, 1958; "The Art of Assemblage," The Museum of Modern Art, New York, 1961; "Americans 1963," The Museum of Modern Art, New York, 1963; "Battersea Park Sculpture Exhibition," London, 1963; "Documenta III," Kassel, 1964; "Contemporary American Sculpture: Selection 1," Whitney Museum of American Art, New York, 1966; "International Sculpture Symposium," Toronto, 1967; "Annual Exhibition," Whitney Museum of American Art, New York, 1952, 1953, 1962, 1964, 1966, 1968. Represented in the collections of The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Museum of Art, University of California, Berkeley; The Chase Manhattan Bank, New York; Hopkins Center, Dartmouth College, Hanover; The Museum of Modern Art, New York; The Newark Museum; Art Gallery of Ontario, Toronto.

Robert Smithson Born Passaic, New Jersey, 1938. Studied at the Art Students League. One-man exhibitions of his paintings held in 1959, 1961. One-man exhibitions of sculpture at the Dwan Gallery, New York, 1966, 1967, 1968, 1969; Konrad Fischer Gallery, Düsseldorf, 1968. Group exhibitions include "Current Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1965; "Primary Structures," The Jewish Museum, New York, 1966; "Multiplicity," Institute of Contemporary Art, Boston, 1966; "Art in Progress," Finch College Museum of Art, New York, 1966; "20," Park Place Gallery, New York, 1966; "10," Dwan Gallery, New York and Los Angeles, 1967, 1968; "Pattern Art," Betty Parsons Gallery, New York, 1966; "Focus on Light," The New Jersey State Museum, Trenton, 1967; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "Scale Models and Drawings," Dwan Gallery, New York, 1967; "Language to Be Looked At And/Or Things to Be Read," Dwan Gallery, New York, 1967; "Art In Series," Finch College Museum of Art, New York, 1967; "Cool Art—1967," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1967; "Plus by Minus: Today's Half-Century," Albright-Knox Art Gallery, Buffalo, 1968; "Minimal Art," Gemeentemuseum, The Hague, 1968; "Art of the Real," The Museum of Modern Art, New York, 1968; "Prospect 68," Kunsthalle, Düsseldorf, 1968; "Options," Milwaukee Art Center, 1968; "Earthworks," Dwan Gallery, New York, 1968; "Annual Exhibition," Whitney Museum of American Art, New York, 1966, 1968. Represented in numerous private collections.

Wayne Taylor Born Nampa, Idaho, January 13, 1931. Studied at Sacramento State College, (B.A.), 1957; Mills College, Oakland, (M.F.A.), 1959. Worked in ceramics, but stopped using clay in 1964, and began stretching vinyl. One-man exhibitions at ACG Gallery, Sacramento, 1960, 1961; Barrios Gallery, Sacramento, 1961; Rochester Art Center, Minnesota, 1965; University of Wisconsin, Madison, 1966. Group exhibitions include "Annual Exhibition," Whitney Museum of American Art, New York, 1968. Represented in the collections of the Madison Art Center; Milton College; Milwaukee Art Center; University of North Dakota, Grand Forks.

Ernest Trova Born St. Louis, Missouri, February 19, 1927. Self-taught as artist. Worked as commercial artist, 1947-57. Lives in St. Louis. One-man exhibitions at Image Gallery, St. Louis, 1959, 1961; Pace Gallery, Boston, 1963; Pace Gallery, New York, 1963, 1965, 1967, 1969; Hanover Gallery, London, 1964, 1966; Hayden Gallery, Massachusetts Institute of Technology, Cambridge, 1967. Group exhibitions include "Pop Art U.S.A.," Oakland Art Museum, 1963; "67th Ameri-

can Exhibition," The Art Institute of Chicago, 1964; "The New American Realism," Worcester Art Museum, 1965; "Sculpture of the 20th Century," Dallas Museum of Fine Arts, 1965; "Highlights of the 64-65 Season," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1965; "Word and Image," The Solomon R. Guggenheim Museum, New York, 1965; "Contemporary American Sculpture: Selection I," Whitney Museum of American Art, New York, 1966; "Eight Sculptors: The Ambiguous Image," Walker Art Center, Minneapolis, 1966; "Kinetic Show," San Francisco Museum of Art, 1966; "Art of the United States," Whitney Museum of American Art, New York, 1966; "7 for 67," City Art Museum, St. Louis, 1967; "Contemporary American Painting and Sculpture," Krannert Art Museum, University of Illinois, Champaign, 1967; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "Fifth Guggenheim International," The Solomon R. Guggenheim Museum, New York, 1967; "Dada, Surrealism and Their Heritage," The Museum of Modern Art, New York, 1968; "Documenta IV," Kassel, 1968; "Annual," City Art Museum, St. Louis, 1947-1961; "Annual Exhibition," Whitney Museum of American Art, New York, 1966, 1968. Represented in the collections of The Solomon R. Guggenheim Museum, New York, The Museum of Modern Art, New York; Springfield Art Museum; Tate Gallery, London; and many private collections.

DeWain Valentine

Born Fort Collins, Colorado, August 27, 1936. Studied at the University of Colorado, (B.F.A.), 1958; Yale-Norfolk Art School, 1958; University of Colorado, (M.F.A.), 1960. Lives in Santa Monica, California. One-man exhibitions at University of Colorado, Boulder, 1958, 1960; The Gallery, Denver, 1964; Douglas Gallery, Vancouver, 1968; Ace Gallery, Los Angeles, 1968. Group exhibitions include participation in numerous juried and invitational shows sponsored by mid-western universities, 1958-1965; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "New Sculpture and Shaped Canvas," California State College, Los Angeles, 1967; "Plastics West Coast," Hansen Gallery, San Francisco, 1968; "West Coast Now," Portland Art Museum, 1968; "Plastic as Plastic," Museum of Contemporary Crafts, New York, 1968; "Plastics and New Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1969; "Annual Exhibition," Whitney Museum of American Art, New York, 1966, 1968. Represented in the collections of The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Bradley University, Peoria; Joslyn Museum, Omaha; Lannan Foundation, Chicago; Los Angeles County Museum of Art; Xerox Corporation, Rochester, New York.

Stephan von Huene Born Los Angeles, California, 1932. Studied at Chouinard Art Institute, (B.F.A.), 1959; University of California at Los Angeles, (M.A.), 1966. One-man exhibition at David Stuart Galleries, Los Angeles, 1965. Group exhibitions include "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "West Coast Now," Portland Art Museum, 1968. Represented in the collections of the Los Angeles County Museum of Art; Pasadena Art Museum; Southwestern University, Los Angeles.

Tom Wesselmann Born Cincinnati, Ohio, February 23, 1931. Studied at Hiram College; University of Cincinnati, (B.A. Psychology); Art Academy of Cincinnati; The Cooper Union. Lives in New York City. One-man exhibitions at Tanager Gallery, New York, 1961; Green Gallery, New York, 1962, 1964, 1965; Sidney Janis Gallery, New York, 1966, 1968; Galerie Ileana Sonnabend, Paris, 1966; Galerie Gian Enzo Sperone, Turin, 1967; Dayton's Gallery 12, Minneapolis, 1968; Museum of Contemporary Art, Chicago, 1968; DeCordova Museum, Lincoln, Massachusetts, 1968. Participated in more than one hundred thirty group exhibitions, particularly those devoted to Pop Art and New Realism, 1958-1969. Represented in the collections of the Albright-Knox Art Gallery, Buffalo; Dallas Museum of Fine Arts; The Museum of Modern Art, New York; University of Nebraska, Lincoln; Nelson Gallery-Atkins Museum, Kansas City; New York University; Rose Art Museum, Brandeis University, Waltham; Suermondt Museum, Aachen; Walker Art Center, Minneapolis; Washington University, St. Louis; Worcester Art Museum; and numerous private collections.

H. C. Westermann Born Los Angeles, California, 1922. Studied at The Art Institute of Chicago. Lives in Brookfield Center, Connecticut. One-man exhibitions at Allan Frumkin Gallery, Chicago, 1958, 1962, 1967; Allan Frumkin Gallery, New York, 1961, 1963, 1965, 1967, 1968; Dilexi Gallery, Los Angeles, 1962; Dilexi Gallery, San Francisco, 1963; Kansas City Art Institute, 1966; Los Angeles County Museum of Art and Museum of Contemporary Art, Chicago, 1968. Group exhibitions include "New Images of Man," The Museum of Modern Art, New York, 1959; "The Art of Assemblage," The Museum of Modern Art, New York, 1961; "Eleven New England Sculptors," Wadsworth Atheneum, Hartford, 1963; "Painting and Sculpture of a Decade, 54-64," Tate Gallery, London, 1964; "The New American Realism," Worcester Art Museum, 1965; "Eight Sculptors: The Ambiguous Image," Walker Art Center, Minneapolis, 1966; "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967; "Documenta IV," Kassel, 1968; "Dada, Surrealism and Their Heritage," The Museum of Modern Art, New York, 1968; "Contemporary

American Painting and Sculpture," Krannert Art Museum, University of Illinois, Champaign, 1961, 1963; "Annual Exhibition," Whitney Museum of American Art, New York, 1964, 1968. Represented in the collections of The Art Institute of Chicago; Los Angeles County Museum of Art; Wadsworth Atheneum, Hartford; Walker Art Center, Minneapolis; and several private collections.

James Wines Born Oak Park, Illinois, June 27, 1932. Studied at School of Art, Syracuse University, (B.A.), 1950-55. Lived in Rome, 1956-62. Awarded Pulitzer Fellowship, 1953; Rome Prize Fellowship, American Academy in Rome, 1956; John Simon Guggenheim Memorial Foundation Fellowship, 1962; Ford Foundation Grant, 1964. Has received commissions from Hoffmann-LaRoche, Nutley, New Jersey; Treadwell Corporation, New York; University of Wisconsin, Milwaukee. One-man exhibitions at Everson Museum of Art, Syracuse, 1954, 1962-63; National Academy of Istanbul, 1956; Baltimore Museum of Art, 1958; Silvan Simone Gallery, Los Angeles, 1958, 1959, 1961; Otto Gerson Gallery, New York, 1960, 1962; Galerie Trastevere, Rome, 1960, 1961; Galerie Alphonse Chave, Vence, 1960; Walker Art Center, Minneapolis, 1964; Colgate University, Hamilton, 1966. Group exhibitions include "Recent Sculpture USA," The Museum of Modern Art, New York, 1959; "Biennial of American Art," The Art Institute of Chicago, 1959, 1963; "Pittsburgh International," Museum of Art, Carnegie Institute, 1961, 1964; "VII Bienal de São Paulo," 1963; "Ten American Sculptors," Walker Art Center, Minneapolis, 1964; "Twentieth Century Sculpture," Dallas Museum of Fine Arts, 1964; "Young America," Whitney Museum of American Art, New York, 1964; "Flint Invitational," Flint Institute of Arts, 1966. Represented in the collections of the Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Cleveland Museum of Art; Colgate University, Hamilton; Currier Gallery, Manchester; Herron Museum of Art, Indianapolis; Los Angeles County Museum of Art; Nelson Gallery-Atkins Museum, Kansas City; New York University; Munson-Williams-Proctor Institute, Utica; Stedelijk Museum, Amsterdam; Syracuse University; The Tate Gallery, London; University of Massachusetts, Amherst; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York.



